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remind the Roman of the sources of his peculiar power and the direction of his duties toward the world' (851-853):

Tu regere imperio populos, Romane, memento
(haec tibi erunt artes) pacisque imponere morem,
parcere subiectis et debellare superbos.

We are now ready to return to Horace's Ode.

'Public inscriptions on marble statues do not proclaim more clearly the praises of great leaders than do the Muses'.

Had Horace seen the statues and read the *elogia* of Rome's great military leaders?¹⁹ It is likely, more likely, so far as dates go, in his case than in Vergil's. To make reference by Vergil to the statues possible, we must assume their completion before B.C. 20; for Horace we can set a later limit. The Ode belongs to Carmina 4, the latest of the poet's works to be published, with the possible exception of Epistles 2; at any rate it was published after B.C. 17, and before his death in B.C. 8. The statement made in C. I. L. 1², page 186, is probably right: quae scripsit poeta paulo antequam diem obiret aede nondum dedicato. And it is also likely that the true explanation and consequently the correct interpretation of the poem depend upon the same fact of Horace's acquaintance with these statues. We know that the series included Q. Fabius Maximus and L. Cornelius Scipio Asiaticus, brother to Africanus Maior; it is hardly possible that the two great Africani were absent. Assuming, then, that Horace was acquainted with these statues (not one single statue, as Elter²⁰ first suggested) and is using them as well-known instances to make good his point, the debated verses gain some such meaning as this:

'Not inscribed marble statues <such as those in the Forum Augustum> by means of which the breath of life returns to warriors after death, not <inscribed *elogia* such as> CELERES FUGAE REIECTAEQUE RETRORSUM HANNIBALIS MINAE, or <to quote another example> INCENDIA KARTHAGINIS INPIAE, from statues such as those of a man (= eius) QUI DOMITA NOMEN AB AFRICA LUCRATUS REDIIIT, set forth praises more clearly than does the Calabrian Muse of a poet such as Ennius'.

Naturally the poet is not trying to quote the exact words of the *elogia* (the meter would prevent that); he is seeking to give only the general purport of brief selections from the two statues to the Africani. The fact that INCENDIA KARTHAGINIS INPIAE neglects the caesura may be intended by Horace as a subtle criticism of the style in which the *tituli* were composed, or he may not have felt at liberty to rearrange a particularly well-

known phrase from the *elogium* of the younger Scipio. If to eius (17) be given something of the meaning of *talis viri* (as in Vollmer's footnote), the succeeding quotation may be assumed to fit either statue, and the reference to the Muse of Ennius is in contrast not to the deeds of either man, but to the means chosen to proclaim such deeds. It is also probable that the two (possibly three) Scipios formed a closely related group, which fact, as I noticed before, may have led Vergil to combine the names under the patronymic *Scipiadae*.

The reference to Romulus which follows in the Ode, *Iliae Mavortisque puer*, strengthens the supposition that Horace had in mind the statues in this Forum, and the change from ROMULUS MARTIS FILIUS to *Iliae Mavortisque puer* may illustrate his working method. The further references to Aeacus, Hercules, Castor and Pollux, and Liber, with which the Ode ends, are probably only the stock examples of deification (*caelo Musa beat*), but it is curious that Vergil also chooses Hercules and Liber as examples when he is dwelling on the wide sweep of Augustus's power (6.861); and we have seen from Pliny (N. H. 35.93) that Apelles's painting of Victory with Alexander the Great included the figures of Castor and Pollux and that it too had a place in the most frequented part of the Forum Augustum.

STEPHEN A. HURLBUT.

THE PHILADELPHIA SOCIETY FOR THE PROMOTION OF LIBERAL STUDIES

Probably no one will question that in the fight for Latin much more might be accomplished, if the interest and sympathy of the teachers in the Grades could be enlisted. With this in mind, the Philadelphia Society for the Promotion of Liberal Studies, through the generous cooperation of Professor Walton Brooks McDaniel, was able on February 26, at the Philadelphia Normal School, to offer to the Public School teachers of the city a lecture entitled Glimpses of Roman History for the Grade Teacher. The lecture was illustrated with more than a hundred and fifty carefully chosen lantern slides.

Although Professor McDaniel followed the course in Roman History as outlined for the Philadelphia Schools, his aim was evidently not so much to present to his audience the ordinary facts of Roman History, as by the study of important actors and by the description of salient episodes in Rome's great drama to interpret the meaning of Roman civilization.

Professor McDaniel's scholarly development of his subject combined with a peculiar felicitousness of phrase won the enthusiastic appreciation of the large audience that crowded the auditorium. There seems to be little doubt that in the success of this meeting the Society for the Promotion of Liberal Studies (and perhaps other organizations with similar aims) may find sufficient encouragement for further effort in this kind of propaganda.

JESSIE E. ALLEN,

Chairman of the Committee on Propaganda.

¹⁹I note now, with great interest, the suggestion made by Professor Knapp, in THE CLASSICAL WEEKLY 12.134-135 (March 3, 1919), that, in Carmina 1.12, in giving the muster roll of the heroes of Rome, Horace "had in mind Augustus's project of setting up in the Forum Augusti the statues of the heroes of Rome". That suggestion, made independently of the present paper and prior to it, at once confirms this paper and is confirmed by it.

²⁰See Elter, in Donarem pateras (Bonn, 1908); also Heinze, Berliner Philologische Wochenschrift 28 (1908), 1341.